

Oh! feel my heart a- gainst thy breast of steel -

*f*

Have mer- - cy Con - - - rad, stay,

*ad lib:* **D**

Nor dare to break the embrace of love's des- pair.

*colla voce.* *f*

Con - - rad! Con - - rad!

*cres:* *ff*

*f* Ah! .....

*cres* - - - *cen* - - - *do.*

*Andante.* (M.M. ♩ = 96.)  
*con grand passione.*

*ten:*

35

..... Hear not, hear not the voice,.... the voice that speaks our knell.

*ff*

*sf*

*sf colla voce.*

*sf*

*Piu mosso.*

Say ought thou wilt, say ought thou wilt, but not, but not farewell!

CONRAD.

*f* Medora!

*Piu mosso.*

*sf*

*sf*

*sf*

*accel?*

Medora!

(BUGLE)

Hark! that voice e'en love must

(SIGNAL GUN)

*sf*

CONRAD.

*p*

*rall:*

(Conrad rushes away.)

quell, ..... One kiss, Me-do-ra! Ah! Farewell!

*rall:*

*Quasi Presto.* (M.M.  $\text{♩} = 104$ )

*p* *cres - cen - do.*

MEDORA. *f* Gone!

*e - accel:*

Con - rad! It is no dream,

*p* *accelerando.*

And I am de - so late. *gva* *ff*

PED. \*

**Nº 4. CHORUS OF SLAVES. "TWINE WE THE ROSES."****& SOLO. GULNARE. "NOT BY MY HEART HE HOLDS ME."***Allegretto. (M.M. ♩ = 132.)*

VOICE.

PIANO.

First system of the musical score. The voice part is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and a 3/8 time signature. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings of *mf* and *p*.

Second system of the musical score, continuing the piano accompaniment from the first system. It features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings of *f* and *p*.

ALTI.

Third system of the musical score, featuring the Alto voice part. The voice line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment continues with two staves. The lyrics "Twine we the ro-ses that blos - som, Twine we the roses that" are written below the voice staff. The piano part has a dynamic marking of *p*.

SOP:

Fourth system of the musical score, featuring the Soprano voice part. The voice line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment continues with two staves. The lyrics "fall ..... Here with our arms for thy bo - - - som" are written below the voice staff. The piano part has a dynamic marking of *p*.

SOP:

Twine we a wreath of them all .....

ALTI.

a wreath of them all .....

Cold are the kisses that

fly not Keen are the kisses that fly .....

*p*  
Dead are the roses, the

**A**  
Dead are the ro-ses that die not

*mf* ro - - - - ses that die not *p* Sweet are the roses that

*mf* ..... Keen are the kisses that fly,

*cres:*

die ..... Dead are the ro - ses that die not,

Keen are the kisses that fly Sweet are the ro - - ses,

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'die' followed by a series of eighth notes for 'Dead are the ro - ses that die not,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include a piano (*p*) marking and a crescendo (*cres:*) leading into the second phrase.

sweet are the roses that die .....

sweet are the ro - ses that die .....

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a long note on 'sweet' followed by 'are the roses that die .....'. The piano accompaniment continues with similar patterns. Dynamics include piano (*p*), ritardando (*rit:*), and a return to tempo (*a tempo.*). There are also markings for *sf* (sforzando) and *p* (piano).

*sfp* *sfp* *dim:*

The third system of the musical score. It concludes the page with a final vocal phrase and piano accompaniment. The vocal line features a long note on 'sweet' followed by 'are the ro - ses that die .....'. The piano accompaniment features a final flourish. Dynamics include *sfp* (sforzando) and *dim:* (diminuendo).



*p*

Not by my heart he holds me, who bends me to his

*pp*



sway, When'er his arms en-fold me, My spi-rit



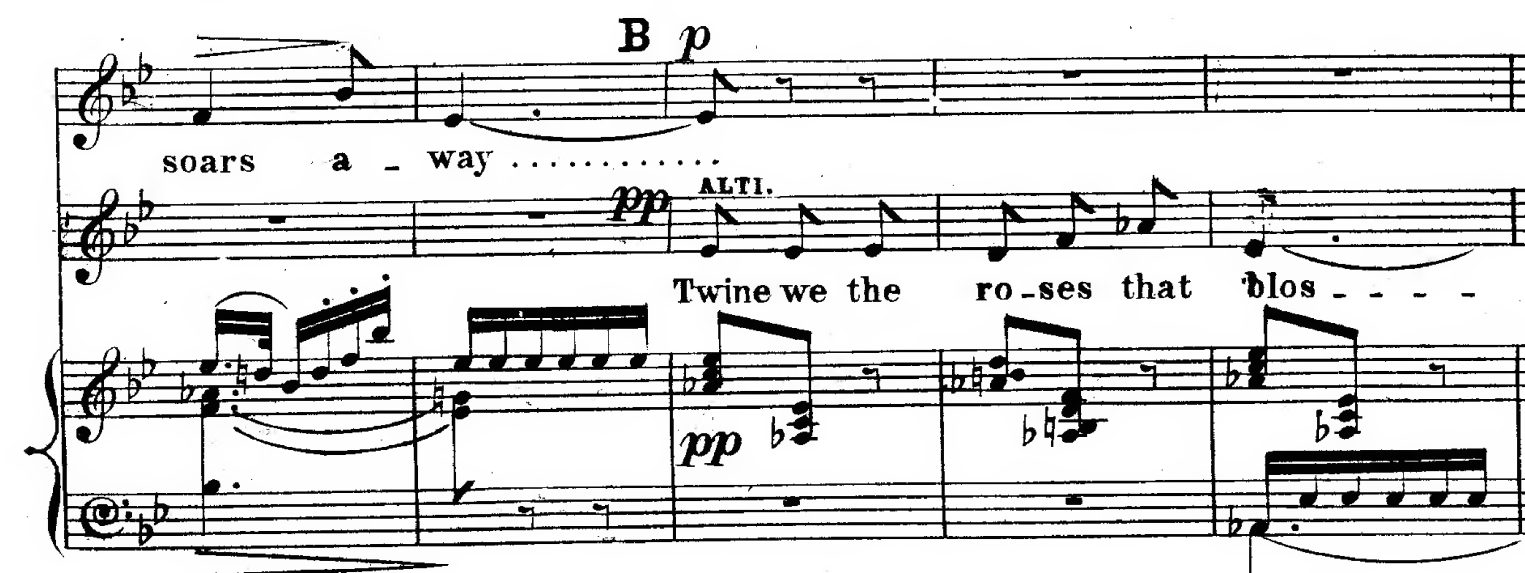
*B p*

soars a-way .....

*pp* ALTI.

Twine we the ro-ses that blos - - -

*pp*



*SOPRANI* *cres:*

Twine we the ro-ses that fall .....

*cres:*

- - som, Twine we the ro-ses that



*mf*

It soars from rose and je - - wel, It mounts on wings. a -

.....

fall.

*fp*

GULNARE.

- - bove From thrones where love is cruel To dreams where

*fp*

GULNARE.

love is love. From thrones ..... where

SOPRANI.

Twine we the ro - ses

*p*



## GULNARE.

love ..... is cru - - - el To

SOPRANI. *dim:*

ALTI. Twine we the ro - ses that fall .....

Twine we the ro - ses,

*dim:*

## GULNARE.

dreams where love .....

SOP.

.....

is love.

ALTI. *pp*

Take thou the garland we bring thee, Keen are the

*pp*

SOPRANI.

*pp*

List to the songs that we

kisses that fly .....

sing thee, Sweet are the ro-ses that die .....

the ro-ses that die .....

..... Take from our arms to thy bo - - - som The

*p*

*cres:* *f* For the joy of the  
For the joy of the ro - - - -

wreath that is blent of them all .....

ro - ses that blos - - - - som *p*  
- - - - ses that blos - - - - som Is the sigh of the ro - ses that

*f* For the joy of the ro - ses

*p*

*cres:* *D*  
fall ..... The joy of the ro - ses that blos - - - -

*p* *cres:*  
of the roses that blossom, the ro - ses that blos - - - -

*cres:*

- - som ..... Is the sigh .....  
 - - som ..... Is the sigh .....  
 VIOLIN.  $\Delta$   
*p*

Is the sigh .....  
 Is the sigh .....  
*p*

*molto rit: - - - e - - - dim: tempo.*  
 Is the sigh of the ro-ses that fall .....  
*molto rit: - - - e - - - dim:*  
 Is the sigh of the ro-ses that fall .....  
*rit: pp tempo.*



# Nº 5. RECIT: & AIR WITH CHORUS.

47

SEYD. — "HIGH LET US FEAST"

SEYD. *Maestoso quasi Lento. (M.M.  $\text{♩} = 88$ )* RECIT: *Quasi a tempo.*

High let us feast, for

RECIT: *Quasi a tempo.*

triumphs yet to come, When I shall drag.... the fetter'd ro - vers

home.....

RECIT: *sempre f* *rit.*

This have I sworn by Al - lah and my sword,

RECIT:



A

RECIT:

*Più Presto.* (M.M.  $\text{♩} = 104$ )

*p* 'Tis but to sail, no doubt tomorrow's

RECIT:

*f* *p*

*cres:* *f*

sun will see the pirates bound, their ha - - - ven won.

*cres:* *f*

*tempo.* *f*

*Allegro moderato.* (The dotted crotchets like the minims in the preceding)

*p*

*p*

1. High may we feast..... for the tri - - umph is o - - - ver,  
 2. Once, and but once..... shall the sun in its splen - - dour,

Ere that a sa - - - bre has leapt..... from its sheath,.....  
 Rise on the foe - - - men then sink..... on their grave,.....

Deep may we  
While with the

rest.... for to mor - row the ro - - ver Will wake but to  
light.... of the stars to at - tend her, The moon of my

hr

hr

hr

hr

No. 5

1st Verse

slum - - - ber more deep - - - ly in death. ....

2nd Verse

stan - - dard shall shine.... on the wave.....

*mf* *poco agitato.*

Twine ye your ro - - - ses till  
Wolves may out - num - - ber the

*mf* *poco agitato.*

*cres:*

morn - - - ing un - clo - - - ses New blos - - - soms of glo - - - ry to  
li - - - on in slum - - - ber, Vul - - tures ca - rouse when the

red - - - den the day,  
ea - - - gle's a - far,

*f* Cowards draw breath  
But the li - on will wake

*f*

when the battle is o - ver, He - roes laugh loud, . . . . .  
and the eagle in glo - ry Sweep down on the car - - - -

laugh loud in the dawn of . . . . . the  
rion that dared him . . . . . to

*ritard:*

*ritard:*

*p*

SEYD. *cres:*  
fray . . . . . of . . . . . the  
war . . . . . to

TENORI. *p* *cres:*  
He - roes laugh loud in the dawn of the  
Down on the car - rion that dared him to

BASSI. *p* *cres*  
He - roes laugh loud in the dawn of the  
Down on the car - rion that dared him to

*gva*

*p* *cres:*

fray. war. laugh that loud! dared

fray. war. laugh that loud! dared him

grv

*f*

laugh to loud war

laugh to loud war

*f*

*f*

*tr*

SEYD. *Piu mosso.* (M.M. ♩ = 132.)

High may we feast for the triumph is o - - ver

grv

*p*

Ere that a sa - bre has leapt from its sheath,

*gva*

*cres.*

Deep may we rest for to - mor - - - - row the

*f* *cres.* *f*

ro - ver shall wake but to slum - ber more deep - ly in

*rit<sup>o</sup>* *f* *rit<sup>o</sup>*

SEYD. C

death.

BASSI *p*

High let us feast, for the tri - umph is o - - ver

VIOLIN. *mf*



BASSI. *cres:*

Ere that a sa - - - bre has leapt from its sheath,

*cres:*

1st time.

TENORI *p*

BASSI. *f*

The ro - - - ver shall

Deep may we rest, for to - mor - - - - - row the

*sempre f.*

wake..... to slum

*sempre f.*

ro - - ver shall wake but to slum

*sempre f.*

*Tempo 1<sup>o</sup>*

ber more deep-ly in death.

ber more deep-ly in death.

*Tempo 1<sup>o</sup>*

*sf* *p*

D.S.

*2nd time.*

*f*

The ro-ver shall wake... to

mor-row the ro-ver shall wake but to

D SEYD.

*rit:*

To slum-ber more deep-ly in

slum-ber.

slum-ber.

*ff* *rit:*

SEYD. *a tempo.*

death.....

TENORI. *f* *accel:*

The ro-ver shall wake, but to slum-ber more

BASSI. *f* *accel:*

The ro-ver shall wake, but to slum-ber more

*a tempo.* *f* *accel:*

*lunga.* *ff* in death!

deep-ly *lunga.* *ff* in death!

deep-ly *lunga.* *ff* in death!

*lunga.* *ff*

*ff*

PED.

\*

# Nº 6. DANCE OF ALMAS.

57

M.M. ♩=92.  
*Allegretto  
scherzando.*

The musical score is written for piano, clarinet, and violins. It begins with a piano introduction in 2/4 time, marked 'Allegretto scherzando' with a tempo of 92 beats per minute. The piano part features a series of triplets and a crescendo leading to a fortissimo section. The clarinet part enters with a 'piccolo' (picc) and 'gva' (grace) marking, playing a melodic line with triplets. The violins enter with a piano (p) marking, playing a similar melodic line. The score includes various dynamic markings such as 'dim.', 'pp', 'mf', and 'f', as well as tempo and articulation markings like 'accel.', 'cres.', 'a tempo.', and 'pp'. The piece concludes with a final piano (pp) marking.

CLAR: *picc gva*

CLAR: *gva*

VIOLINS. *p*

*dim. pp pp*

*mf poco - accel - e - cres: - cen - do.*

*cres: accel.* *a tempo.* *pp*

This musical score is for a piano, oboe, and violins. It consists of eight systems of staves. The piano part is written in treble and bass clefs. The oboe part is in treble clef. The violins are in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The tempo is marked with a quarter note. The score is divided into sections A and B. Section A starts at the beginning and ends with a double bar line. Section B starts after a double bar line and ends with a double bar line. The piano part has a complex texture with many chords and moving lines. The oboe part has a melodic line with some grace notes. The violins have a melodic line with some grace notes. The score includes dynamic markings such as *p*, *f*, *espress:*, *cres:*, *sf*, *dim:*, and *mf*. The score is numbered 6.

A

*p* *espress:*

OBOE.

*p*

*cres:*

B VIOLINS *espress:*

*sf* *dim:* *p* *mf*

*dim.* *pp* *sempre pp* *ppp* *c* *I* *sf* *p* *mf* *poco accel.* *e* *cres.* *accel.* *cres.* *1st time.* *a tempo.* *sf*

The musical score consists of seven systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff has a *dim.* marking, and the second staff has a *pp* marking. The second system has a *pp* marking on the first staff and a *sempre pp* marking on the second staff. The third system has a *ppp* marking on the first staff. The fourth system has a *c* marking above the first staff, a *I* marking below the first staff, and a *sf* marking below the second staff. The fifth system has a *p* marking above the first staff. The sixth system has a *mf* marking on the first staff, followed by *poco accel.*, *e*, and *cres.* markings. The seventh system has *accel.* and *cres.* markings, followed by a box containing *1st time.* and *a tempo.* markings, and a *sf* marking at the end.



*2nd time  
a tempo*

mf

*dim.*

*p*

*gva*

*p*

*p*

*pp*

*gva*

*sempre* *dim.*

*ppp*

*f*

*marc.*

The musical score consists of seven systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a dynamic marking of *mf* at the beginning and *dim.* later. The third system includes a key signature change to two sharps (F# and C#) and a dynamic marking of *p*. The fourth system continues the melody and bass line. The fifth system includes a dynamic marking of *p* and a key signature change to one sharp (F#). The sixth system includes a dynamic marking of *pp* and a key signature change to one sharp (F#). The seventh system includes a dynamic marking of *ppp* and a key signature change to one sharp (F#). The score concludes with a final chord in the right hand and a key signature change to one sharp (F#).

## D U O.

**Nº 7.** { **CONRAD & SEYD.** "WHENCE COMST THOU"  
**CHORUS.** "FOR CONRAD AND OUR ISLAND"

*Allegretto.* (M.M. ♩. = 60)

CHORUS of  
SLAVES.



PIANO.

*marcato.*

*f*

(BASSI)

A Der-----vish from the Pi-rates nest..... is here

*f*

(Enter Conrad disguised as a Dervish.)

*p*

CONRAD.

*Rec:*

From the out-laws den a fu-gi-tive

SEYD. *f*

Whence com'st thou

Thy capture how and when

*Rec:*

SEYD.

How speed the outlaws

Stand they well pre

**Molto Allegro.***a Tempo.**f* *Rec:*

- pared.....Their plunder'd wealth..... and robbers rock to guard.

CONRAD.

*Rec:***Moderato.***tranquillo.***Allegretto.**

HORN.

Pacha the captives mourning eye

*Rec:**marcato.***A Allegretto.** (M.M. ♩ = 132)

That weeps for flight ill plays the spy.

I on --- ly

*dim pp*

HARP.

heard the wa --- ters roar That would not bear me

from the shore

*p* I on --- ly mark'd the sun and sky Too

*p*

bright for my cap - - - tivity.

*p* I on - - - ly need re - - - pose, re - - - lease..... *dim* on thee and

**B**  
all a - - - round be peace

**SEYD.** *f*  
Yet more I have to question stay Tis Seyd com

mands do thou o -- bey

*f* Why standest thou

*Fl.* *ff*

*Rec:* *mf* Dost thou suppose this feast a gilaours and these thy foes

**Moderato.**

*Rec:*



*f* *Rec:*

Why dost thou shun .... the sacred pledge

*a Tempo*

*f marcato.*

*Rec:*

*Rec: ad lib:*

*f*

Whose saviour blunts the sabre's edge.

*Tempo.*

*f*

*Rec:*

*Allegretto*

*Tempo 1<sup>o</sup>*

*FL.*

*pp*

*CLAR:*

*pp*

CONRAD.

*p*

No feast for me